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American Art News

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NEW YORK, NOVEMBER 4, 1916

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IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada).

ART ALLIANCE'S NEW HEAD.

A matter of much moment is the election a few days ago of Mr. W. Frank Purdy, manager of the Sculpture department, of the Gorham Co. to the presidency of the Art Alliance of America, at 45 E. 42 St. Mr. Purdy has done great work for American sculpture during 7 years of exhibitions at the Gorham Galleries. He has succeeded in doubling the interest in native work of a decorative character, and has devoted himself specially to assisting young American sculptors to a proper recognition and counts this as his greatest achievement.

Speaking of his election, the aims of the Alliance and his own in connection with it, Mr. Purdy said to a representative of the ART NEWS: "To a marked degree the purely social end of the Alliance's activities will be subordinated to its artistic aims. These are the creation of an art centre in N. Y. City with nation-wide usefulness and influence. Still, the aid that society can afford to art, which is everywhere thoroughly appreciated, will be gratefully relied upon. The exhibitions given during the season will be of serious artistic character. It will naturally be our aim to make them also of the most thorough financial use to the exhibitors. The idea will be to have the displays of decided general importance. Personally I shall devote as much of my spare time as possible to the work of the Alliance and I have taken up the duties of my new office with much enthusiasm."

WILLIAM M. CHASE'S FUNERAL.

In accordance with his wish, the funeral services of William M. Chase were quietly and privately conducted at his residence, 234 E. 15 St., on the morning of Oct. 27 last.

Only the members of the deceased artist's family and those of Mrs. Chase's family were present. Dr. Reiland, of St. George's Church, officiated and the interment was in Greenwood.

FOR THE FRENCH WAR VICTIMS.

Mr. Samuel O. Buckner was re-elected artistic taste in collecting, has placed his gathering of works illustrating French graphic art, together with a few American examples on exhibition, for the benefit of French tuberculous war victims to Nov. 14 at the Daniel Gallery, 2 W. 47 St. There figure in the highly interesting display, drawings, etchings, and lithographs. The artists include Forain, Steinlein, B. Boutet de Monvel, Helleu, Mauffra, Degas, Brunner, Renoir, Manet, Fantin, Latour, De Chavannes, Raffaelli, Daumier, Lautrec, Rodin, Whistler, Shinn, Manigault, MacLaughlin, Glackens and Marin.

AGAIN HEADS ART INSTITUTE.

Mr. Samuel O. Buchner was re-elected president of the Milwaukee Art Institute at the annual meeting on Oct. 26.

According to the secretary's report, 418 new members enrolled during the year, bringing the total to 1,104, and the attendance was 37,707, 10,281 more than in 1915. Since the opening of the home, 456 Jefferson St., Oct. 1, there have been 3,442 visitors.

BALL BEARINGS AND ART.

All motorists are familiar with the Timken ball bearings, but the art world in general does not know that the well-known artists, John H. Fry and his wife, Mrs. Georgia Timken Fry, are large beneficiaries from these excellent and necessary adjuncts to motor cars. If the report in the studios, that Mr. Fry is the financial backer of the new monthly magazine, "The World of Art," the initial issue of which the ART NEWS reviewed last week, be well founded, it would seem that the new publication should run smoothly.

JOSEPH COLLECTION SOLD.

(Special Cable to AMERICAN ART NEWS.)

London, Nov. 3, 1916.—The famous collection of early English portraits, formed by the late Samuel S. Joseph, has been purchased from his widow by Agnew and Sons. Mrs. Joseph sold some years ago a number of XVII century Dutch portraits, including Vermeer's "Soldier and Laughing Girl" from the Demidoff collection. The fact that Mr. J. S. McFadden, of Phila., has purchased a Constable and probably other canvases from the Messrs. Agnew, out of this collection, would indicate that the majority of the pictures will find American homes.

L. G.-S.

ART MUSEUM DIRECTORS MEET.

The second annual convention of museum directors recently closed in Detroit. Those present were: N. H. Carpenter, president Chicago Art Institute; Miss Cornelia B. Sage, Albright Gallery, of Buffalo; Joseph Breck, Minneapolis Institute; A. F. Allen Whiting, Cleveland Museum; Robert B. Harshe, Carnegie Institute; Edward R. Greig, Toronto, Ont.; George L. Herdle, Memorial Gallery, Rochester, N. Y.; R. A. Holland, St. Louis Museum; Harold H. Brown, Art Association of Indianapolis; Dudley Crafts Watson, Milwaukee Art Institute; Fernando Carter, Syracuse Museum; George W. Stevens, Toledo Museum.

TO PAINT BELGIAN RULERS.

Albert Besnard has been commissioned by the French Government to paint a double equestrian portrait of the King and Queen of the Belgians.



AT TEA

By Alice Seipp

In Exhibition of the N. Y. Water Color Club

TO AID YOUNG ARTISTS.

The Society of the Friends of Young Artists has announced a programme for its second season. The first competition of the season will be for decorators and the theme, to be announced Nov. 15, has been chosen by Mrs. Harry Payne Whitney. The exhibition will open the middle of Dec. when the awards will be made. Other competitions for painters, sculptors and etchers will follow. Contributions for cash prizes have been received from Mrs. Whitney and Messrs. Otto H. Kahn, J. Sanford Saltus and Paul Reinhardt. All contributions should be made to Mr. Albert H. Pratt, care of Houghton, Mifflin & Co., 16 E. 40 St.

GILL & REIGATE TO MOVE.

The well known firm of Gill & Reigate, of London, dealers in antique furniture, which occupies there the historic Soho Galleries, is to move from 18 E. 57 St. It has leased, for ten years from the Matthias Rock Estate, the four-story dwelling 31 E. 57 St. The firm will occupy the premises next spring after extensive alterations.

An admission fee of \$1 was charged for the opening of the Watercolor Club's Display yesterday. Everything is going up.

SALMAGUNDIANS DINE.

The usual fall "get together" dinner of the Salmagundi Club was held at the Club House, 14 W. 12 St., on Tuesday evening. Features of the Halloween festivity were caricatures of prominent members and representations of cats of many colors. The president, F. Ballard Williams, was toastmaster. F. G. Cooper told of and illustrated some "Old Family Secrets" of fellow members. There was a monologue by Montague Glass and A. L. Groll and Hy. Mayer told stories about each other. John Starr was on hand with some "Reminiscences" and there was further story telling by Leo Mielziner, R. J. Wildhack and H. C. Edwards.

Others present were A. I. Kellar, Carl J. Blenner, W. R. Anderson, Arnold Genthe, G. E. Browne, F. E. Church, Maurice Ketten, C. H. Allen, Gifford H. Beal, A. E. Blackmore, C. H. Allen, Alexander Schelling, Garett Garret, Collin Armstrong, E. L. Blumenschein, Gustave Cimioti, Alonzo Kimball and Ernest Albert.

Sea Shore pictures and others by H. Ellsworth Bassett are now on view and sale at the McCarter Gallery in the Robert Treat Hotel, Newark, N. J.

WATERCOLORS AND PORTRAITS.

Five hundred and one water-colors and pastels, 49 miniatures and 31 sculptures, comprise the 27th annual exhibition of the New York Water-color Club, which, together with the display of the Society of Portrait Painters opens today, to close Nov. 26 at the galleries of the Fine Arts Society, 215 W. 57 St. As last season the portrait painters occupy the large Vanderbilt Gallery.

The display of the water-colorists is of much interest and remarkable for the variety of technique ranging from delicate wash to almost pure impasto.

In his "The Silvery Night," in which a few first stand out against a clouded sky, through which looms a yellowish moon, Charles Warren Eaton has one of the finest works in the galleries, which comes, however, pretty close in quality to an oil. Below it hangs a richly colored gouache, by A. Sheldon Pennoyer, a view "Over the Lagoon" at the Pana-Pacific Exposition. At either side of this are two lovely sylvan nudes in pastel, by Louis F. Berneker, "Hide and Seek" and "Pan Pipes." In gouache on canvas, like Mr. Eaton's work, is F. Moore's admirably composed "July Sunset in the Hills." A second Eaton, somewhat similar to the first but very different in coloring, is "Green and Gold."

George Elmer Browne has a sparkling effect of filtered light on an "October Day." Remarkable finesse is seen as usual in W. L. Palmer's "The Snow Mantle" and "Veiled Sunlight," the latter a particularly attractive work. W. C. Emerson has a superbly sunlit "Summer Idyl" with dancing figures. His "Third Symphony" is similar but more vaporous. The bright "Hedges Cove, Fisher's Island" is a second F. M. Moore.

Pure water-color is seen at its best in Elinor M. Barnard's admirable "The Little Engineer." Elizabeth Schwarz has in "Friday" a largely and effectively handled grouping of fish and pots and pans. Felicie Waldo Howell is most successful in a view up the "Main Street, Gloucester." She also sends "Looking Down on 12th St., Philadelphia" and "A Colorful Street," "A Busy Street" and "A New England Street." There is remarkably well studied surf in George Wharton Edwards' "The Ledges, Christmas Cove, Maine."

A Most Attractive Work.

A thoroughly natural pose and charming in effect are to be found in Hilda Belcher's "Comfort," which shows a little girl lying down. Very simple and true is Mr. Moore's "The Clay Quarry, Fisher's Island." Thomas Hunt displays fine decorative qualities in "The Bather at the Pool" and "The Hanging Branch." Joseph Lennard has masterly technique in his view of St. Paul's Church and one of Blackwells Island. Agnes Tait's "Lady Venus" is well handled but rather green. Victor H. Hecht sends a capital little portrait of young Frank Untermyer and Lester D. Boronda an effective autumn sketch of the Arc de Triomphe.

Alice Seipp contributes a well drawn and decorative arrangement of a young woman "At Tea" and George B. Luks a brutally effective and very blue and red boating scene "On the Marne." Colin Campbell Cooper's "A House in Edgartown" is capital. A deliciously decorative little work is Albert Prentice Button's "A Cape Porpoise Fish House." Among the group of very modern examples figures B. J. O. Nordfelt's color print, quite remarkable in its modelling of "The Bathers." A capital example of his artistically fantastic style is Arthur Crisp's "The Philanderer."

There is power in Baruch M. Feldman's "Pastel Study" of a nude. T. Victor Hall signs a composition in which a gracefully posed and well painted nude looks on a "Sunny Stream." Edward V. Volkert shows some excellently painted cattle "In the Shade." By William F. Kline there is a well, if stiffly painted, war story picture of a young French peasant woman, who has just received bad news. Eliot Clark has woven a web of delicate fancy over a view of "The Plaza" at night from Central Park. Suggestive of Bakst and yet individual is Thornton Oakley's "The Guard of the Maharajah"; admirable also is his "Rajputana." In "Rat Catching in a Cellar," Eugene Higgins strikes a sombre, powerful note. Jane Peterson has found the picturesque in prosaic Mott Street. "Her Treasures," by Clara D. Davidson is an effective if somewhat commonplace work.

Something similar can be said of R. A.

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Graham's pastel "Girl in Yellow." L. H. Vincent's "House of Tristan L'Hermitte" is a good architectural study. Carroll Beckwith is at his best in the decorative "Adagio." M. Paul Roche shows picturesque qualities in his old-time marine "The Traders." E. S. Crawford is strong, simple and Japanese in "Englishman's River," while Maurice Becker is forcibly, if somewhat crudely dramatic in "The Weavers." Sergeant Kendall sends a strong portrait of John Jay Chapman.

"Menhaden Fishermen" are pictured in effective fashion by Lewis P. Skidmore. A "Head Study" of a little girl is by the late J. Harrison Mills. A second George E. Browne is "A Corner of Le Roy." A. C. Goodwin has made picturesque use of "The Bridge."

Decorative and Conventionalized.

Euphame Clason Mallison illustrates in decorative conventionalized fashion the "Pageant in the Garden." A Japanese half nude "In the Woods" is by G. Varian Cockcroft, who has a similar work with two figures. By L. L. Vinton there is a fine scene in "A Street in Tours."

The miniatures include works by Theodora Larsh, Alice P. F. de Haas, Martha W. Baxter, Alta E. Wilmot, Norma White Law, Eva Carmen and Hannah C. Groves, and among the sculptures are examples of Helen F. Mears, Ulric H. Eller Huysen, Chester Beach, Laura Gardin, Robert Aitkin, A. S. Calder, Gertrude V. Whitney, Victor Brenner, Janet Scudder and Sarah A. Greene.

With the Portrait Painters.

The show of the Portrait Painters this year is better than last and comprises 34 works, a somewhat smaller number than before. The place of honor is given to a strong full length by the late Thomas Eakins of his friend Hamilton Eakins, called, "Portrait of an Artist." Next to it, on one side, is a vigorous head of Mr. Frederick A. Guild, by the late William M. Chase, and on the other an admirably characterized quarter length of George Barr McCutcheon with his coat collar turned up and holding both a stick and a cigar, by William Cotton. The hands are superbly painted. A charming presentment of a young woman in evening dress "Portrait in Profile," represents Irvine R. Wiles. A mother knits beside her baby's crib in Ellen Emmet Rand's not very well handled but agreeable composed example. A striking Japanese picture of a lady in "A Gold Jacket," is by DeWitt C. Lockman. Samuel M. Roosevelt has an effective picture of the Hon. Mrs. Beresford, her daughter Vera and a dog. A second work shows a young woman in red. A delicate gray representation of a huntress is by Earl Stetson Crawford.

By the late Howard G. Cushing there is a charming seated figure of Mrs. Cushing. Very much in the Zuluoa vein is L. G. Seyffert's elderly Spaniard called "Francisco." Ben Ali Haggin has a spirited figure of "The Little White Dancer" standing before the curtain. A portrait of an Indian chieftain beating a drum is by Robert Henri.

Robert W. Vonnoh's strong representation of D. C. French occupies the same position it held at an Academy show.

"Laura" is a fairly effective example of George Bellows. Victor Hecht has a strong picture of his grandfather Michael Steiner. "Augusta" is an agreeable work by H. S. Hubbard. A portrait of a fisherman does credit to Brenetta Hermann Crawford. Rather loosely but also with some effect has Mr. Hubbell painted a young woman in Egyptian costume. Cecilia Beaux sends an effective portrait of a little girl called "Lammerche." "Jan Matulka" is shown in vigorously unlovely fashion by George B. Luks. DeWitt C. Lockman signs a strong male portrait, and "Imogene" is by William Cotton, and a work of much charm.

Irving R. Wiles makes a second appearance with a self portrait. Miss Guilford is presented in most effective fashion by W. T. Smedley. Mary Foote shows much skill in the way she has handled a full length portrait of a lady with a fan. Another portrait of a lady, this time seated, is by Helen M. Turner. It represents Miss Owings. A full length standing figure of a lady has been handled with much success by Victor D. Hecht. Full of character and well painted is Lydia Field Emmet's "Woman's Portrait." Douglas Volk has pictured admirably, Miss Ellen Barker. "M. Andre" is a strong character study by Ben Ali Haggin. A child looking at a newspaper with a curious expression is a strong character study by George B. Luks. A doll lies neglected at the feet of this "Daughter of Eve."

The British Water Colorists Show.

For the first time in its history the members of the British Royal Society of Painters in Watercolors, is holding, this week, at the galleries of the American Art Association, an exhibition outside of Great Britain. The war is the cause and the pictures will be sold at the galleries on the evenings of Nov. 9-10.

The collection of 231 works is a highly interesting one, remarkable for the generally excellent technique and with only here and there a tendency to over-elaboration. And it is water-color painting pure and simple in the main, with only little use of gouache. The two contributors, best known to Americans, are the president, Alfred Parsons, who has eight charming landscapes, and John S. Sargent, who contributes in "The Looking Glass," one of the fruits of his recent Western trip. There are four spirited marines by Charles Napier Hemy, among which "Blue Weather" is especially fine. The manner of the pre-Raphaelites is recalled in the six contributions of Henry A. Payne, a most capable craftsman, who shows among other works, "Choosing the Red and White Roses," and "The Day of the Daughter of Hades."

There are much poetry and extremely artistic handling in the eight contributions of A. S. Hartrick, which include "The Marriage of Gar and Isoult." W. R. Flint, who has a remarkably free, strong handling, shows a charming composition "Three Damsels" and among other works a view of a Frascati fountain. George Clausen signs simple, strong works, "The Shot Tower, Lambeth" and "Limehouse Reach, Evening." A lovely little study of Kensington Palace figures among the contributions of Rose Barton. Direct and vigorous are the methods of S. J. L. Birch, who shows eight landscapes. Oliver Hall has a rich, full manner in his forest and moreland views, and Henry Henshall a delicate sympathetic style in works like "Milestones," "The Widow" and "Bitter Sweet." Spirited drawings by Laura Knight show dancers. She has also a well handled nude.

Admirably painted are the architectural scenes of T. M. Rooke, one of which is an interior of the Temple Church in London. Most impressive is S. C. Vosper's "Le Gardien." W. E. Walker sends several delicately handled landscapes and E. A. Waterlow excellent abbey, castle and fishing village scenes.

Works by Robert Spencer.

A painter of talent, who has found excellent inspiration in such prosaic subjects as factories and tenements, is Robert Spencer, who is exhibiting 25 works to Nov. 23 at the Arlington Galleries, 274 Madison Ave. In several of the canvases, figures have been introduced with much skill, but there is only one figure work in the display. This is the capably-posed and deftly painted young woman in "The Blue Gown," which was shown last season. Mr. Spencer, in the way he slaps on his color, has something akin to the French impressionists. This is especially to be noted in such landscapes as "The Concrete Bridge," the riverside "September," "Shadows," "Fishermen" and "Across the River." Capital is the "Court-yard at Dusk," with its many figures. Other works, several of them prize-winners, are "The Closing Hour," "Five O'Clock June," "The Gray Mills," "The Silk Mill" and "The Courtyard," with its fine effect of filtered sunlight.

Miniatures and Etchings.

At the Montross Gallery, 550 Fifth Ave., the N. Y. Society of Etchers and the American Society of Miniature Painters are holding exhibitions, to Nov. 11. There are 34 etchers and 20 painters represented. Among the former, there are several whose names are unfamiliar as etchers.

J. C. Voudrou displays unusual virtuosity in views of the Opera House and St. Vitus' Church at Prague, a picturesque "Rialto No. 2" and "A Nocturne—Tyn Church." Ernest D. Roth has made fine artistic use of motives furnished by the cathedrals of Amiens and Chartres, the Church of St. Pierre at Beauvais, the Theatre of Marcellus and the town of Assisi. J. Andre has found and used well material at Beauvais, and also at Fécamp and in an Irish cottage. French architectural subjects and the "Road to Louviers" have produced good results from Herman A. Webster, while Clarence A. Gagnon has handled with great delicacy views of Mont St. Michel, at Rouen and in Dinant. France has also furnished material, at Lisieux and elsewhere, for good plates by John T. Arms and to Harry Townsend, who has a capital view of the "Chateau de Soisy sous Etoiles" and a horse shown at rest. Something of the gloom and gravity of Decamps are found in Charles Henry White's effective scenes in the streets of San Remo and in "Derelicts of the Middle Ages."

Childe Hassam is at his best in "Fifth Avenue—Noon," and has, besides other architectural subjects, a nude "At the Mirror." Earl Horter is strong and architecturally true in several street scenes and "Riverside Viaduct." He has also "The Wheelwright." Three Jewish figure subjects handled with great truth and skill by William Auerbach Levy show "The Scribe," a rabbi reading "The New Talmud," and an old man "At the Journey's End." There is something Rembrandtesque about Allen Lewis' "The Rainbow." Among his other works is "The Workshop."

Allegory and Work.

Arthur Covey, who is dramatic in the allegory entitled "The Call," shows also a couple of strong views of steel workers and a striking large plate "Harbor Cove, Gloucester." The human note is struck forcibly and sympathetically in Eugene Higgins' "No Work" and "Domestic Scene." He also has vigorous landscapes. Charles F. W. Mielatz shows a spirited "Polo" sketch, a couple of capital street scenes and a Whistler-like marine, "Ericsson's Day." Will Quinlan has a fine atmospheric effect in his view of "Burling Slip" and shows also an effective glimpse up to "Broadway from Bowling Green." Jerome Myers, besides a view of the North Halles in Paris, has well characterized figure works. There is a suggestion of Turner in Donald S. MacLaughlin's "In Giorgione's Land" and the superb "Fields of Asolo." M. Paul Roche is at his best in "Storm Mountains."

There is a suggestion of the manner of John Leech in the way John Sloan has handled various scenes of common life. He has also a finely characterized "The Barber Shop" and "Anschutz Talking on Anatomy." Mahonri Young, who suggests Legros, shows among other examples a fine nude called "Sleep" and "The Watering Trough." Clever is R. Seidenburg's "Sunset—Sacred Heart Convent."

Arthur B. Davies sends odd and somewhat graceful nudes as well as a portrait, and Anne Goldthwaite bright sketches, including "Carnaval." Walkuhn has vigorous and coarse representations of the female figure and Jules Pascin some well characterized but very unlovely sketches.

Work of the Miniaturists.

The lovely nudes of Lucia Fairchild Fuller, handled with great freedom, as are her portraits, and the more labored but also highly attractive ones of William J. Baer, who also has portraits and fancy heads, are notable features of the miniaturists' display. Particularly attractive are the finely colored and opulently handled works of Laura Coombs Hills, whose "The Blue Bandeau" is charming. Harry L. Johnson shows bright little landscapes and attractive portraits. There are good workmanship and strong individuality in the portraits by Margaret Kendall, and Elsie Dodge Pattee also shows good work. Free, fresh handling is found in the contributions of Lucy M. Stanton and much delicacy in those of Mabel R. Welch. Others represented are W. J. Whittemore, Sarah E. Cowan, Sally Cross, Margaret F. Hawley, Clara F. Howard, Lydia Longacre, John A. Macdougall, Katherine S. Myrick, W. S. Potts, Heloise G. Redfield and Maria J. Streat.

Painter Friends at Macbeth's.

An exhibition of sentiment is the present display, open to Nov. 15, at the Macbeth Gallery, 450 Fifth Ave., of works by six "Painter Friends" of the Gallery, namely, George M. Bruestle, Wilson Irvine, Robert H. Nisbet, Carl I. Nordell, Edward C. Volkert, and Guv C. Wiggins, the first three

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contributing four recent canvases each, and the last three, five each.

But while the display is one of sentiment—it is one also which in strength and beauty is both attractive and important. All the men represented appear to have made an especial effort to send typical and strong examples. George Bruestle's four landscapes, two large and two small, is at his best—the canvases being virile in handling and rich in color quality. Wilson Irvine is happy, as always, in his joyous full-aired landscapes, while Robert Nisbet, in his large "Emerald Robe," shows a breadth of view and a largeness of vision, combined with strong handling and fine color, that well advances his reputation. His other canvases are also good and this still youthful painter justifies in this display, the prediction the ART NEWS made some years ago, as to his future.

That virile figure and portrait painter, Carl J. Nordell, shows five exceptionally good works, George C. Volkert has five of his joyous, breezy, finely-lit and colored cattle and landscape pieces and Guy C. Wiggins, five harbor, wharf and boat compositions at East Gloucester, all virile and true to the locale.

The art lover will find an hour with this little display not only educational, but inspiring.

Ashley's New Bedford Whalers.

In the lower Gallery at Macbeth's Clifford W. Ashley of New Bedford, shows some admirable paintings of the Whaling vessels of the quaint old seaport, now fast passing, with some good local landscapes and scenes. The artist paints accustomed and picturesque scenes con amore, and his work is not only good and interesting in itself, but is valuable as a record of an industry, once so lucrative, but now almost passed.



The PRINT-COLLECTOR'S QUARTERLY

FITZROY CARRINGTON, Editor

The only periodical in English devoted exclusively to etchings, engravings, lithographs and drawings

Contents for October:

Robert Havell, Junior, Engraver of Audubon's "The Birds of America"

By GEORGE ALFRED WILLIAMS.

Fantin-Latour's Lithographs

By FRANK WEITENKAMPF

Corot as a Lithographer

By WILLIAM ASPENWALL BRADLEY

Adolf von Menzel

By ELIZABETH LUTHER CARY

TWO DOLLARS A YEAR

Published for the MUSEUM of FINE ARTS,

Boston, by

HOUGHTON MIFFLIN COMPANY

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Boston, Mass.

CHICAGO.

Although the Art Institute opened its season early in Oct. with an exhibition of arts-crafts, the important inaugural occurred only on Thursday last with the opening of the annual International exhibition of American Painting and Sculpture. The juries of selection and prizes agree that in quality and beauty the display shows great improvement over any of its predecessors. This opening occurred too late for any general review in this issue of the ART NEWS. None of the prizes has, as yet, been awarded.

The opening of the new wing of the Art Institute was a feature of the International Inaugural show. This wing has two stories, 240 ft. by 50 ft. wide. Blackstone Hall on the main floor, leads into the first floor of the wing, called the Frank W. Gunsaulus Hall of Industrial Arts, and given to the Institute by Mr. William H. Miner. There are eleven galleries on the second floor, which opens from the second floor of the main building, and these are occupied by paintings, and just now by the International display.

The Atlan Ceramic Club exhibits with the International show, its twenty-fourth annual display, installed in the new Gunsaulus Hall.

Mrs. Leroy T. Steward was the leading originator of the Atlan, and she is now president and director.

The Artists' Guild has installed its first competitive exhibition of the season, in its quarters in the Fine Arts Building. It is a bit too early for the Guild to put a large show in line, since most of the local artists are reserving their important canvases for Museum shows. However, the display includes some of the best work of several leading artists. Carl H. Krafft has two of his reflections of Ozark scenery. Fred'k F. Grant's "Holiday" contributes beauty with its gayly costumed picnickers grouped around the railway terminus at the edge of real landscape flooded with sunshine. Anna L. Stacey gives exquisite moods of color in a portrait, "A Southern Girl." Adam Emory Albright contributes two of his child pictures, youngsters of the tumbled Pa. mountain country, and as usual, in Albright's paintings, these lads and lassies are placed with alluring landscapes. Among other artists exemplified are Joseph Birren, Frank Peyraud, Oliver Dennett Grover, Carl Wernz, Birger Sandzen, Pauline Palmer, Flora Schoenfeld, John F. Stacey, Gerald Frank. The \$100 prize was awarded to Grant for his "Holiday."

John F. and Anna L. Stacey are at home from their summer in the open, in their studio in the Tree Bldg.

Bertha Menzler Peyton of N. Y., formerly of Chicago, was here a few days recently on her way to the Arizona desert where she will paint the scenery.

Mrs. Louis Betts is here for a month. Mr. Betts is painting portraits in his N. Y. studio, but is expected home within 2 months to execute portrait commissions for Chicagoans.

The annual awards of the exhibit of applied arts at the Institute have been announced. The Mrs. Frank D. Stout prize of \$100 for the best design in a brass or wrought iron lighting fixture went to Samuel Yellin. The Mrs. J. Ogden Armour prize of \$50, for the best exhibit of pottery or glass ware, was given to the Dedham Potteries. The Mrs. Albert H. Loeb prize of \$50 for the best design in silverware was taken by Donald Donaldson with a fruit dish and Mrs. Julius Rosenwald's prize of a like amount for the best weaving was awarded to Robert R. Jarvis for his hand woven rugs.

The Artists Guild has awarded, in the first of its fall exhibits, the prize for painting to Carl K. Raft, for his picture "The Holiday."

H. Effa Webster.

BOSTON.

Some wit once remarked that Boston was not a place, but a "state of mind"—a very apt characterization. And yet, notwithstanding the fixedness and superiority of that "state of mind," it is nevertheless true that the fledgling artist does occasionally have a chance to try his wings here—proving that the devil is not (always) so black as he is painted.

In fact, the picture galleries are not open exclusively to those who have "arrived," as witness the recent "student show" under the benign wing of one of the oldest firms in the city, and the Provincetown "experiment" so graciously tried out at Vose's. Now comes one Kendall Saunders, a newcomer via Paris, with "detours" in the direction of Miller and Frieske, one rather imagines. He puts up a brave and "amusing" show at a local gallery, and presto! he immediately catches the fancy of the elect, the old "connoisseur stock" of the city. This young New England painter has a decided penchant for modern color (that is, he shows the French influence). Note his blues of varying intensity, the rich whites, and flesh notes, refined in tone, that he affects. Interiors of simple, harmonious color, with one figure as the human motif—these are the favorite means he uses for projecting his ideas. He also takes a shot at land-

PHILADELPHIA.

The 19th annual exhibition of water-colors, pastels, and black and whites in the gallery of the Art Club, opened this week. It is an excellent little picture show of only 144 works in all, local painters, as well as others being well represented. It is also eclectic in character, the different modern methods of practice as well as those used for some years past, having their examples displayed to advantage and to the credit of the liberal views of the jury of selection.

Birge Harrison's "Sunburst at Sea," portraying with convincing truth a natural phenomenon always interesting, is the distinguished occupant of the position of honor on the north wall. Hayley Lever's synthetic treatment of color is much to the fore, in two of his contributions, "Marblehead, Mass.," and "Italian Fishing Boats, Gloucester," as it is also in Miss Alice Schille's aquarelles "Sun and Sails" and "Bad Weather Coming." Mrs. Clara N. Madeira exhibits excellent technique in another picture of fishing boats at anchor, entitled, "Reflections."

Street scenes have been favored by a number of contributors, notably by Miss Felicie Waldo Howell, showing very skillful handling of opaque color in "Prince Street, Alexandria, Va.," by Miss Jane Peterson in similar fashion in "Street in Ed-



GEORGE BARR McCUTCHEON

William Cotton

At the Exhibition of the Society of Portrait Painters

scapes, and fairly makes them hum with color, light and atmosphere.

The Guild of Boston Artists opens a new art season with an exhibition by a new member—Arthur P. Spear. This will undoubtedly rank with the good shows of the year, although one could wish for more of that rare commodity, artistic feeling, even though, in compassing it, some of the painter's technical ability had to go by the board. Mr. Spear's métier seems to be genres on a large scale. Evidently he has made some study of human nature and can classify it fairly well. Figure studies en plein air, also, he manages well, and produces in this style some veracious and quite pleasing pictures. One cannot but feel grateful to Mr. Spear for having tried to avoid the usual "interior," with model carefully posed to express nothing—not even idleness!

The Boston Art Club opens its first show of the season with a collection of fine portrait studies by John C. Garo, a local and well-appreciated artist-photographer. Presentments of many of the public men of the day are shown, in this gathering of cosmopolitan visages.

One learns, with regret, of the recent death of Melbourne H. Hardwick, well-known painter of Dutch subjects, and long-time member of the Boston Art Club.

John Doe.

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Correspondence Solicited

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NEW YORK

Drawings by Hugo Ballin.

A most interesting collection of 72 drawings by that brilliant craftsman, Hugo Ballin, are on view to Nov. 15 at the galleries of Goupil & Co., 58 W. 45 St. Many are studies for mural paintings, while others are portrait and character studies and nudes. Strength and delicacy of line mark them all, and there are suggestions often of Baudry and Leonardo. Particularly interesting are studies of nudes bathing, dancing and climbing. Notable among the portraits are two of old ladies. Remarkably fine is a red chalk drawing of a nude for a crucifix, and most effective a "Last Supper" study for a church wall decoration. A charming drawing of a young child is in red chalk, and there is a very sensitive young girl's head in profile. In the red chalk is a fine "Portrait Study of a Nun." To be noted also are studies of drapery and hands, of the artists wife, heads of children and young women, especially a "Study of a Child" seated. The display includes several loaned portraits, one being of William Cotton and another of Mrs. Roger H. Williams.

Water Colors by W. B. E. Ranken.

William B. E. Ranken, who is a member of several British societies, is displaying, to Nov. 11, at M. Knoedler & Co.'s, 556 Fifth Ave., twenty-one interiors and exteriors in water-color of buildings, many of them sumptuous dwellings, both abroad and in this country. The examples are handled with much strength and freedom, are well colored and architecturally and picturesquely satisfying. Among them are "The Salon" and "First State Room" of Blenheim Palace, "A Fountain at Trianon," "A Colonnade at the Old Palace, Greenwich," "Interior of the Mosque of St. Sophia," "The Chippendale Mirror," "The Cabinet Meeting Room, 10 Downing St., London," "A Dining Room on Fifth Ave." and "A Bedroom in the Residence of W. K. Vanderbilt, Esq."

Miss Louise Huestis, who has been painting portraits for a year or so past in Cleveland, Ohio, among them several important commissions, has returned to her New York studio, 53 E. 56 St., where she will be this season. Later on Miss Huestis will probably have an exhibition of her Cleveland portraits at a Fifth Ave. Gallery.

The second group of artists, to exhibit, Nov. 9-21, at the MacDowell Club, 108 W. 55 St., consists of Eleanor Bayard, Mary Bayne, Stewart S. Crise, Mark D. Dodd, Robert C. Doran, Virginia L. Fox, Bertha Kraus, Adelaide J. Lawson, Richard L. Marwede, Gladys A. Moch, H. E. Schnakenberg and Isabel Trench.

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AND CHASE IS GONE!

And Chase is gone!
What one of us who plays his little part
In that world unto itself—the world of Art,
Who does not wear today a heavy heart,
For Chase is gone!

And Chase is gone!
Thousands of students in the land
Both young and old—caught inspiration
from his hand
Feel in their hearts today a tightening band
For Chase is gone!

Yes, Chase is gone!
The ever kindly friend—the Master guide
Who never failed to keep alive
The finest in us—who e'er made us strive,
Ah—Chase is gone!

T. M. P.

N. Y., Oct. 30, 1916.

OBITUARY.

Henry B. Pettes.

Henry Bass Pettes, a well-known and veteran picture dealer, died Oct. 31, at his home in Milford, Conn. He was some years ago a member of the firm of Pettes and Leith, of St. Louis, the largest house in that city dealing in paintings and prints. Mr. Pettes afterwards travelled and gave exhibitions of pictures in different cities.

Mrs. W. Scott Thurber.

Mrs. Winfield Scott Thurber, who for three years conducted the well-known Thurber galleries on Michigan Ave., in Chicago, died Oct. 27, in that city. She was the widow of the former owner and leaves two daughters, Mrs. Charles Sweet of Chicago and Mrs. Robert Wessels of Atlanta, Ga. She was a member of the Chicago Woman's Club, of the Friendly Aid Society, and a charter member of the Chicago Refuge for Girls. Mrs. Thurber was considered an excellent judge of art and was apparently in the best of health up to the end.

CHASE MEMORIAL SERVICE.

There has been and is such universal regret and sorrow throughout the United States over the death of William M. Chase that his host of friends and admirers are agitating the matter of a Memorial service to be held in this city, where he so long resided, in the near future.

It is to be hoped that such a service can be held, not only because the privacy of his funeral, in accordance with his own request, made it impossible for his friends, pupils and admirers to pay their last respects at the time, but because it would seem that the passing of a man and an artist, who through his long and useful life did more to influence and further the cause of art education and cultivation in America than any of his contemporaries, living or dead, should be commemorated, and a deserved tribute to his memory be paid.

The late John W. Alexander's funeral brought the tribute of one of the largest and most representative audiences ever assembled on a like sad occasion in the Metropolis, and a Chase funeral service would presumably be as impressive, and certainly as fitting.

It is possible that the Art Societies, notably the Academy of Design, will take the lead in organizing and holding such a service.

BECKWITH ON CHASE.

Carroll Beckwith, in a recently published letter, pays an appreciative tribute to his friend and confrère, the late William M. Chase, from which the following excerpts are made:

"Mr. Chase's gift as an artist is questioned by none of his profession and we are all eager to lay a palm upon his coffin."

* * * Why is it that the mass of our people are so slow in their just valuation of their gifted countrymen? Chase and Vollon of France are the two greatest painters of still-life that have ever lived, but our country has been slow in granting him the meed which he has deserved. Doubtless now that he is dead and his output has ceased, both the dealer and the collector will awaken and grant his work the price which it has always merited.

"When we set sail together, to begin our career at home, on the same steamer from Antwerp, in the early Autumn of 1878—Chase returning from a seven years' study in the schools of Munich, and I from five years in those of Paris—we had exhaustive consultations regarding our future. We felt convinced that at the beginning we would not be able to earn our living by our brush, and that one of the two vocations, teaching or illustrating, was inevitable. Chase said with deep determination, 'But I must continue to paint.' Happily, upon our arrival, Frank Waller, the President of the then recently started Art Students' League, invited us both to take departments in that school, Chase as an instructor in painting, and I to start the department of antique drawing. Thus the problem of self-support was partially solved. The loyalty with which Chase has always stood by the higher principles of his profession has been an encouragement to all American painters. Never stooping to the commercial or the cheap, he has held high the banner of courage and integrity, striving ceaselessly to 'paint the thing as he saw it, for the God of things as they are.'

"He was greatly gifted as a technician and a tireless worker. Some of his smaller canvases and panels of still-life and from nature, both out of doors and in his handsome studio in the old Tenth Street building, show a technical dexterity in the handling of the brush and pigment that has never been excelled. Such painters among us are rare and, with the present unfortunate tendencies in our profession, bid fair to disappear almost entirely.

"I predict that his works will grow greatly in value, as I see few among us who will be able to take up the brush where he has laid it down."

Miss Alice Judson has taken the place of Miss Katherine Inness as secretary of the group exhibiting at the Macdowell Club, 108 W. 55 St.

CORRESPONDENCE

Cole's Voyage of Life.

Editor AMERICAN ART NEWS,
Dear Sir:

Can you tell me where the original paintings by Thomas Cole of his celebrated series "The Voyage of Life"—so familiar to the art public through the engravings of Timothy Cole, are?

Yours truly,

Veteran Artist.

New York, Oct. 30, 1916.

[Your query is timely and we take pleasure in giving the information which doubtless may be useful to others. The justly "celebrated" series of paintings hang in St. Luke's Hospital, N. Y. City, to which Institution they were given by the late Mrs. Henry B. Plant, some years ago.—Ed.]

NOTES OF ART AND ARTISTS.

J. Philip Schmand has recently completed a three-quarter length seated portrait of Mr. Thomas Oakes, of Bloomfield, N. J. He expects soon to move from the studio 1947 Broadway, which he has occupied for several years, to his new apartment-studio in the Hotel Des Artistes, West 67th St.

John S. Sargent, who gave up portrait painting some years ago, and has refused hundreds of portrait commissions, from some of the most notable Europeans and Americans, has recently agreed to paint the portrait of Mr. Guy Lowell, the famous Boston architect.

Charlotte B. Coman returned last week to her Van Dyck studio, much refreshed in health and spirits after a summer spent at Bloomfield, Adirondacks, where she painted a number of canvases. Trees and old farm houses were the principal subjects of her summer's work, and these, to her, different subjects from the hills and valleys by which her art is so well known, are painted with remarkable freshness and enthusiasm. Her large picture, "On the Banks of the Delaware" was recently sold through the Gage Galleries at Cleveland.

Alice P. T. De Haas spent the summer at East Gloucester, Mass., teaching and painting landscapes and marines. She has returned to her Van Dyck studio and has just completed a miniature portrait of Mr. William Carpenter.

Alethea Platt is painting at her new studio which she built at Sharon, N. Y., last summer. She will return to her Van Dyck studio next week.

During the summer DeWitt Lockman painted a striking portrait of Mrs. Mary Field, the young step-mother of John Hanan, Jr.'s, wife. The sitter wears a becoming blue Japanese gown, her dark hair is worn Japanese fashion and the accessories and background are made to harmonize in like design. It is painted in the artist's usual direct and virile manner. The color is excellent.

At Oteora, N. Y., where he spent the summer, Francisco Pausas painted two large, important portraits of Mr. Max Rabino, impresario of the Boston Opera Co., and of his wife and little daughter. The excellent likenesses and good execution have so pleased the sitters and their friends that several new commissions have been the result. Mr. Pausas is now at work at his studio, 215 West 51 St.

At his studio, 1946 Broadway, Albert P. Lucas is showing three recently completed small nudes, jewel like in quality and lovely in color. His purpose is to continue figure painting during the coming winter instead of devoting so much time to landscapes and nocturnes as has been his custom during the past few years.

Miss Florence Hutton has opened a small and interesting gallery at 129 East 59 St., where she proposes to show groups of choice works. Her present exhibition which will continue through Nov., consists of paintings by Cooley Butler, good in color and interesting in composition, works in the newest method by M. Weber and Thomas Furlong and a number of water-colors and pastels by G. C. Henshaw. The subjects of the latter group are principally street scenes and "river-fronts" which this artist always paints with rare skill and unusual charm.

Miss Maud Earl, English animal painter, has arrived to paint a number of members of the American canine aristocracy.

The City Museum of St. Louis will show in Nov. contemporary Swedish art and in Dec. contemporary Dutch examples.

An exhibition and sale of Russian Peasant Work collected in Russia by Miss Helen G. Smith is on at the Gordon and Prutz Studios, No. 67 E. 55 Street.

Carroll Beckwith will spend the winter at Santa Barbara, Cal.

Oscar R. Coast has returned to N. Y. after two months' sketching at Lake George and in the Catskills at Twilight Park. He has been away for two years and will probably return to his Santa Barbara, Cal., studio about Christmas. He is now at the Secor, 102 W. 74 St.

William C. Emmerson, whose individual and colorful canvases brought such favorable comment, when shown at the Macdowell Club last winter, held exhibitions in New Canaan and New Haven during the late summer and early autumn, and will probably hold an exhibition here when arrangements are completed. "A dreamer in color," his work has poetic sentiment and love of Nature. Trees and clouds are the subjects that most attract him.

Dr. Lloyd Mifflin, of Lancaster County, Pa., artist and poet, is convalescing from the effects of a stroke of paralysis recently sustained. Dr. Mifflin celebrated his seventy-first birthday a month ago.

The Venezuelan Government has commissioned Mrs. Sally James Farnham to model an equestrian statue of Bolivar, to cost \$25,000 and replace that by a Venezuelan sculptor taken down in the Central Park some years ago.

E. VALLS—ANOTHER SOROLLA?

When the history of the renaissance in Spain of the art of painting comes to be written, the name of Ernesto Valls, whose work attracted so much attention, when shown at the Arlington Galleries here last Spring, will contribute more pages than one to its brilliant record. And this for two reasons. First, because of the precocious development of his genius, of which precocity the entire history, not only of painting, but of all the fine arts furnishes but few parallels; secondly, because of the singular combination of talent which distinguishes the genius of this artist, an intense sense of realism presented neither crudely nor grossly, but through the softened medium of a poetic idealism, as one sees the rudest features of Nature etherialised in the golden vapors of some glorious sunset. In conception as well as in execution, he possesses both vigor and beauty. His brush is so plastic, his touch so sure, his color so harmonious that back of the hand and the eye of the painter one can not help divining the soul of the poet. As a corollary it follows that while his canvases charm the eye, their spirit touches all the finer and latent sensibilities.

Surely no painter is so full of the joy of youth and life. "La Vida es agradable," I have heard him exclaim more than once. To my demur that life was rather earnest if not sad, he answered only with a smile more eloquent than any oral negation. And so he paints the things of beauty that must ever delight; little children playing on the seashore, the bloom of the orange gardens, always with maidens gathering the golden fruit; the sunshine glancing from the lateen sails as they blow inward toward the sunlit sands of La Malvarrosa. In a word, all things suggestive of animation and beauty and life.

Valls is still in the flower of life, or to put it arithmetically, he has seen just twenty-five summers. That his genius has not attained its amplest fruition he is conscious. He is an indefatigable craftsman. He delights in his art. Often he paints from sunrise to sunset.

Like his master Sorolla before him, Valls is a graduate of the Art Academy of San Carlos, Valencia, which has produced many eminent artists. To his early training in that Academy he feels that he owes more than to other influences. Whatever the factors in his education, Nature has endowed him with a wonderful gift of his own and as he matures in years so shall he in achievement, given his intense love and devotion to his art.

As it is, he has at a premature age accomplished great things. And if one should ask an answer to the lines of Goethe's Mignon:

"Know you the land where citron blossoms blow,
Where in green foliage the golden oranges glow."

Valls has already given it to us in his exquisite paintings.

Ernest Francis Cooper.

LONDON LETTER.

London, Oct. 24, 1916.

Though the influence of William Morris makes itself felt in the majority of exhibits at the Arts and Crafts display at Burlington House, there is still much that is indicative of the newer movements and much that opens out hopeful vistas of progress in matters decorative. Shortage of labor is accountable for lack of catalogs and consequent difficulty in attributing each exhibit to its relative artist, but it would nevertheless be impossible to mistake the wall decoration showing groups of workers and peasants, for anything but the work of Augustus John, while a frieze of portraits of University notabilities by William Rothenstein is another admirably individual achievement. But since the opportunities for decoration on so ambitious a scale must necessarily be limited, perhaps the greatest interest centers around those objects of domestic art which come within the scope of the ordinary person. Here a distinct advance is to be noted over the exhibits of former years, the studied and affected type of "artistic" products having happily given way before others of greater simplicity and naturalness. Thus, in regard to the furniture, there is a pleasing modesty which does not insist on the object being specially noted as belonging to the Arts and Crafts movement, but which by its combination with sound design and craftsmanship permits of the article merging unobtrusively with the general scheme. Many of the exhibits are unfortunately too highly priced to bring them within the range of the moderately endowed, though at the same time much of the most successful work has been done in connection with simple objects of household use, such as stoneware jars and decorated kitchen utensils. It is curious that among the cotton hangings the most pleasing examples are to be found in certain Lancashire stuffs made for the natives of West Africa and hitherto not to be obtained in English shops!

Private View of the International.

It was by no means easy to do justice to the pictures at the recent private view of the International, for so much distraction was afforded by pretty actresses, eccentric dresses and all the paraphernalia of a smart society gathering, that attention was diverted constantly from what should have been the matter in hand. Still, when at last one was able to penetrate the crowd that gathered about the Duchess of Marlboro's portrait by McEvoy, one was rewarded by the sight of what is really a remarkable departure in the painting of aristocratic sitters. This is a real attempt on the part of the artist to achieve, not an imposing and elaborate canvas that is to take its place in the family portrait gallery, but on the contrary, it has obviously been his aim to transfer to his picture just that grace and elusive charm which a more formal representation would have missed. Indeed the sincerity of the work atones amply for undeniable defects of technique. William Strang sends an attractive portrait of a Spanish beauty, painted in his characteristically clean style, which always makes me feel that he must have added a touch of good honest soap to the colors on his palette! When so much work errs on the side of a muddy vagueness, it is refreshing to turn to painting so pellucid in quality. Apart from these two pictures and some interesting contributions from Orpen and Pryde, there is little of distinction in the show, which suffers greatly from lack of continental contributions.

Fine Savoldo at National Gallery.

The "St. Jerome" of Savoldo, one of the items of the Layard Bequest, has now been placed on the central staircase of the National Gallery. Pleasing as it undoubtedly is to be able to enjoy this magnificent example of Renaissance art, it is exceedingly doubtful whether it would not have been wiser on the part of the Gallery Trustees to postpone all public exhibition of the picture until less troublous times, for the canvas is of a quality and beauty which justify the most exacting care in regard to its safety. Savoldo has elected to depict the Saint in adoration before a marble crucifix of Christ, in the midst of a landscape glowing with the ray of the setting sun. The entire feeling conveyed to the spectator is one of intense devotion and adoration, depicted with an absence of theatricality such as would have been inseparable from the lesser men of his day.

Notable Meryon Etchings to be Sold.

The famous MacGeorge Collection of Meryon etchings is at present in the market, and including, as it does, many unique trial proofs, as well as two drawings for "Le Stryge" and studies for his "Petit Pont," and "Pont Neuf," it is likely that there will be considerable competition for its acquisition. £600 is no uncommon price today for a Meryon etching for which the artist was glad enough to accept a few francs.

L. G.-S.

CLEVELAND.

Cleveland has been favored with a view of 100 or more selected bronzes from the fine arts department of the Panama-Pacific Exposition, assembled by the National Sculpture Society. These were shown with others at the Albright Gallery last summer, and their exhibition opened here at the Gage Gallery early this month. The head from Gertrude Vanderbilt Whitney's Titanic memorial, carved in black Belgian marble, Anna Coleman Ladd's "Sungod and Python," Berge's "Wildflower," Bacchantes by Herbert Adams and Robert Aitkin, Edith Parson's "Duck Baby," Brenda Putnam's "Water Lily Baby," Adolph Weiman's "Descending Night and Rising Sun" and Janet Scudder's "Seaweed Fountain" are a few of the bronzes. The gallery is now showing recent oils and pastels by Louis Kronberg, and will open a collection of old masters from the Ehrich Galleries, N. Y., Nov. 7.

At the Korner & Wood Gallery, Miss Ethel Mundy of Syracuse, has been showing a number of her charming child studies modeled in colored wax, after the process re-discovered by herself. Earlier, this gallery showed the latest sculptures by Max Kalish, who has a decided vogue with his



VIRGIN AND CHILD
Romanesque Wooden Statue of the XII Century
At the Gothic Gallery

small statuettes of public men, having modeled Secretary of War Baker, Sen. Penrose, and others equally well known, at his Washington studio last season. Several designs for fountains, notably a mer-baby and its mother, and portraits in relief were also shown.

Paintings, sculptures and miniatures by members of the Guild for Boston artists have been drawing many visitors to the American gallery of the Museum during the past few weeks. "Children Going to Ride," by Edmund C. R. Tarbell; "Moonlight," by Frank Benson; "My Wife," by Howard Smith, a striking study of white tones, with a little red gold head rising from snowy drifts of lace and satin, and the late Mary Macomber's "Love and Memory," were some of the best of these. Louis Kronberg, Herman Dudley Murphy, Philip Little and Charles H. Woodbury were among others exhibiting. The bronzes included several of Cyrus Dallin's Indian studies.

The Cleveland Art Association, which now numbers about 400 members, purchased one of Alex. Warshawski's oils just before his recent departure for Paris.

The local Women's Art Association is holding a series of displays of the members' work in oils, watercolors, miniatures, tile, china, pottery, sculpture, jewelry, leather work and needle work.

Jessie C. Glasier.

LOS ANGELES.

A group of canvases by northern California artists selected by Mr. Laurvik, Director of the San Francisco Art Association, is on exhibition in the main gallery of the museum, Exposition Park.

The museum authorities have arranged for an exchange of the work of northern and southern California artists. At the same time Hossep Pushman will be given the honor wall. Mr. Pushman has been exhibiting these canvases at the Mission Inn at Riverside.

Cadwalader Washburn arrived here this week on his way to Oriabi, Arizona, where he will make a series of plates for an Eastern publication. He will return in December and will hold an exhibition of his work in the print room at the Museum.

The San Francisco Art Association, under the direction of J. Nielsen Laurvik will open its annual exhibition in the Palace of Fine Arts, Nov. 10. Prizes to the value of \$1,500 are to be awarded. All artists, whether resident of California or not, are eligible for competition.

PARIS LETTER.

Paris, Oct. 24, 1916.

An interesting phase of the recrudescence of patriotism in France is the increased frequency of artistic gifts to the State for the enrichment of the public museums. No week passes without new gifts of this nature being recorded. The Louvre has recently received from Paul Garnier a remarkable collection of ancient watches, dating from the XVI century down to the end of the XVII, most of them made at Paris, Lyons, Blois and Rouen, and bearing the names of famous artisans.

Hotel Drouot Sales.

Just before the opening of the so-called "dead season," the Hotel Drouot showed a marked disposition to wake up. Several small, but interesting anonymous collections have recently been sold. A Joseph Vernet, "The Rainbow," brought \$1,000, and a Jan Wynants, a landscape with figures and animals, \$916; a Degas, "The Three Dancing Girls," \$2,200; a Monet, "The Vale of Falaise in Winter," \$1,620; a La Touche, "The Bark," \$960; a Roybet, \$810, and a Veyrassat, "Horses Being Bathed," \$840. A piece of Lille tapestry of the XVIII century, the subject after Teniers, was sold for \$3,700, and two Aubusson tapestries of the same epoch, picturing "The Swing" and "The Dealer in Pleasures" for \$4,200.

Briggs Davenport.

PITTSBURGH.

The following exhibitions, lectures and Children's Hours (Talks about Art) as part of the activities of the Department of Fine Arts of Carnegie Institute, for the coming winter are announced.

George de Forest Brush will on Nov. 24 attend a reception in his honor by Director Beatty and the Fine Art Committee and will deliver an address.

A lecture will be delivered in the Hall of Architecture Jan. 19, by Ralph Adams Cram, of Boston, on the subject of architecture, and a lecture on sculpture will be given in the Hall of Sculpture March 2, by Hermon A. MacNeil.

A series of nine lectures on Art will be delivered in the Lecture Hall of the Institute, by the Assistant Director of Fine Arts Department, Mr. Robert B. Harshe.

On Thursdays, visitors to the Fine Arts Department may be conducted through the halls and galleries containing the permanent collections or transient exhibitions, by Miss Euphemia Bakewell, who will discuss the collections either in a general way or with especial reference to any subject in which the visitor may be interested. Series of talks may be arranged, and this service will be available either for individuals or for groups.

BUFFALO.

The selected group of works of French Art from the Luxembourg which was exhibited at the Panama Pacific Exposition is now on view in the Albright Gallery. The exhibition was opened with a reception and address by Mme. Sarah Bernhardt, on Sunday afternoon last. Three thousand people crowded into the great sculpture court to see and hear the great actress and five thousand, unable to secure admission, waited outside in the hope of catching a glimpse of her. The attendance for the day exceeded twenty-five thousand—a record for the gallery.

The Luxembourg Collection is of a retrospective nature and contains works in painting, sculpture and medals, executed during the period 1870-1910. The catalog includes the names of Bastien-Lepage, Besnard, Boudin, Carriere, Cezanne, Dagnan-Bouveret, Degas, Detaille, Falguiere, Fantin-Latour, Harpignies, Henner, Laurens, Manet, Monet, Morot, de Neuville, Pissarro, Puvis de Chavannes, Renoir in painting; Rodin, Dalou, Gerome and Meissonnier in sculpture and Bottee, Chaplain, Charpentier, Dupuis, Legros, Patey, Peter, Roty, Yoncesse in medals.

Bruce M. Donaldson.

A ROMANESQUE STATUE.

In the collection of the Gothic Gallery, 15 E. 40 St., there is a most interesting Romanesque wooden statue of a "Virgin and Child." Though the history of this work is not known, it is evidently of the XII century, and shows strong Byzantine influence in the interestingly unconventional yet somewhat formalized treatment of the draperies. The statue was originally covered with gold, particles of which remain under innumerable nails. It was also decorated with many valuable gems, the settings of which also remain.

The statue, which arouses much interest among connoisseurs, measures 21 in. in height by 10 in. width.

A recent addition to Mr. Aharon's collection is a very interesting wooden group representing "The Last Supper." This is a work of the XV century, polychromed and gilded.

ST. LOUIS.

Two Renaissance tapestries were among the objects recently acquired by the City Art Museum. These tapestries are 12 by 11 feet in size and were woven at Brussels about 1550. They depict battle scenes, probably incidents in the Greek wars with Persia. Other acquisitions include eight English XVIII century chairs in Hepplewhite, Queen Anne and Chippendale styles; a Sheraton sideboard; a Queen Anne desk and mirror; a XV century Spanish cope and chasuble; two Chinese Sung plaques; a large Ming temple jar; a number of Korean bowls in pottery, of the Korai period (about 915-1392); a Korean bronze mirror, and a group of five important paintings, "Vespers," by Melchers; "Skating in Holland," by Van Goyen; "The Louvre, Morning," Pissarro; "The Seine at Moret," by Sisley, and "The East Window," by Childe Hassam. The latter painting was chosen from the annual exhibition just closing.

The Museum now has on view an interesting display of eleven small figures of animals modeled by Paul Herzel, a young local sculptor, who has been studying in New York.

The Swedish Exhibition of paintings and sculpture, which is touring the country, will be on view at the Museum during the month of November.

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**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Exhibition of the Royal Society of Painters in Watercolors, to Nov. 9.
Arlington Galleries, 274 Madison Ave.—Oils by Robert Spencer, to Nov. 23.
Bourgeois Galleries, 668 Fifth Ave.—Paintings by James Butler, to Nov. 18.
Braus Galleries, 2123 B'way—Dry Points, Etchings and Aquatints, by William L. Hankey, to Nov. 17.
Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Exhibition of High Class Antique Works of Art.
Daniel Gallery, 2 W. 47 St.—Mr. A. E. Gallatin's Collection of French Graphic Art for the Benefit of the French Tuberculous War Victims, to Nov. 14.
Ehrich Galleries, 707 Fifth Ave.—Pictures of Merit by the Lesser Known Masters.
Folsom Galleries, 396 Fifth Ave.—Oils by W. E. D. Starkweather, Nov. 8-25.
Gorham Co. Galleries, Fifth Ave. and 36 St.—Exhibition of Recent Works by Prominent American Sculptors, Nov. 6-28.
Goupil & Co., 58 W. 45 St.—Paintings in Gouache and Water Color by Carlton C. Fowler.—Drawings by Hugo Ballin, to Nov. 15.
Groslier Club, 29 E. 32 St.—Book Illustrations and Drawings by Thomas Rowlandson, to Nov. 23.
Kennedy & Co., 613 Fifth Ave.—Views of Old New York and Etchings and Dry Points by Dwight C. Sturges, to Nov. 13.
Keppel & Co., 4 E. 39 St.—Etchings and Drawings by Childe Hassam.
Knoedler & Co., 556 Fifth Ave.—Watercolors by W. B. Rankin, to Nov. 11.
Little Gallery, 15 E. 40 St.—Mass. Commission for the Blind Hand Woven Textiles.
Macbeth Galleries, 450 Fifth Ave.—Oils by Painter Friends and Clifford W. Ashley, to Nov. 13.
MacDowell Club, 108 W. 55 St.—Second Group Exhibition of the Season, to Nov. 9-21.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.
Milch Gallery, 108 W. 57 St.—Opening Exhibition of works by Eight American Painters, to Nov. 18.
Modern Gallery, 500 Fifth Ave.—Sculptures by Brancusi to Nov. 11.
Montross Gallery, 550 Fifth Ave.—Special Exhibition American Society of Miniature Painters and N. Y. Society of Etchers, to Nov. 11.
National Arts Club, 119 E. 19 St.—Book Exhibition, Nov. 9-25.
N. Y. Public Library, Print Gallery (room 321): American Portraiture of the Colonial and Revolutionary periods; Gallery 322: Mezzotints from the J. L. Cadwalader collection. Exhibits illustrating the "Making of Prints"; Stuart Gallery (316): Chiaroscuro Prints—Henry Wolf Memorial Exhibition. Main Exhibition Room—Exhibition of American Drama, to Feb. 1.
N. Y. Water Color Club and Society of Portrait Painter's Exhibitions, Fine Arts Building, 215 W. 57 St., to Nov. 26.
Pratt Institute Gallery, Brooklyn.—Exhibition by the Ceramic Society.
Snedecor & Co., 107 W. 46 St.—Exhibition of works by American Painters.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Watercolors by the members of the Royal Society of Painters in Watercolors of London, eve'gs. Nov. 9 and 10; J. B. MacDonald Antique and Modern English and French Furniture, aft's, Nov. 9 and 10; Judson D. Metzgar, Japanese Color Prints aft. and eve'g, Nov. 13. Volpi Collection

—Art Treasures and Antiquities at the galleries, aft's, Nov. 21-28, Ancient Paintings Plaza Hotel, eve'g, Nov. 27.
Anderson Galleries, Madison Ave. at 44 St.—Autograph Collection of Hollis French, now on exhibition to sale aft'n Nov. 8.—Dramatic Coll'n, including Portraits, Letters, and Playbills, now on exhibit'n to sale, aft'n of Nov. 9.—Books, Prints, Maps, and Views relating to N. Y. City, collected by John D. Crimmins, now on exhibit'n to sale aft'n and eve'g, Nov. 10.—Remarkable Collection of Autograph Letters, including a Lynch signature and other rarities of the Revolution, on exhibit'n to Sale, Nov. 13-14.—Inscribed Books from the Collection made by Jas. Carleton Young, Part I, aft's and eve'gs of Nov. 15-16.—Rare books from the Library of H. V. Jones, of Minneapolis, on exhibit'n from Nov. 15 to sale on aft. and eve'g, Nov. 20. French books in fine bindings, duplicates and selections from the Library of Henry E. Huntington, on exhibit'n from Nov. 16 to the sale on the aft. and eve'g, Nov. 21, and the aft., Nov. 22.
C. T. Libbie & Co., 597 Washington St. Boston, Mass.—Library of John B. Pearse, Nov. 8-9.

BOOK AND ART SALES.**Huntington Library Duplicates Sale**

Mr. Henry E. Huntington, through his purchase en bloc of the collections of books made by the Duke of Devonshire, E. Dwight Church, Beverley Chew, Frederic R. Halsey and others, and by his extensive purchases at important public sales, like that of the Hoe library, became the owner of the largest and finest private library in the world.

The work of sorting, arranging, classifying, and cataloging these collections has been under way for a year or more. In March last the Anderson Galleries sold a large number of the duplicates from the library and it now announces a second sale, this time of books printed in the French language, many of which were formerly in famous collections like those of Hoe and Halsey. The books will be placed on exhibition till November 16 and the sale will be held on November 21 and 22.

Jones Library Book Sale.

One of the most prominent among the private collectors of books in the West has been Mr. H. V. Jones, publisher of the Minneapolis Journal. He formerly collected XVIII and XIX century books, but in recent years his inclinations have been more strongly toward Incunabula and XVI and XVII century books. In this change lies the explanation of the fact that many of his books are to be placed on exhibition at the Anderson Galleries, preliminary to a sale on Nov. 20, aft. and eve.

Inscribed Authors Book Sale.

Mr. James Carleton Young's (of Minneapolis) collection of books, unlike any other in the world, has been consigned to the Anderson Galleries for sale. It has been divided into five sections, the first of which is now on exhibition, preliminary to the sale on the afternoons and evenings, Nov. 15 and 16. A still larger section will be sold in December.

When a young man Mr. Young resolved to devote his life to the collection of modern masterpieces in all languages, believing that this would be the best tribute he could pay to literature, and he particularly desired that each book should be inscribed by the author. The work progressed rapidly in America, but as it is unusual for the writers of any language other than English to inscribe their books, very little could be accomplished by correspondence with foreign authors.

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BOOKS—Rare and valuable Books and Manuscripts selected from the Library of H. V. Jones of Minneapolis. On Exhibition November 15 to the Sale on the Afternoon and Evening of November 20.

AUTOGRAPHS—The remarkable Collection of a New York Gentleman. A Lynch Signature and autographs of all the other Signers except three. A splendid set of the Presidents. Lincoln Letters and Documents and hundreds of Books and Pamphlets regarding Lincoln and his public services. Now on Exhibition to the Sale on the Afternoons and Evenings of November 13 and 14.

INSCRIBED BOOKS from the Collection made by James Carleton Young of Minneapolis. Nearly all the famous Authors of the Nineteenth Century are represented. Part I is now on Exhibition to the Sale on the Afternoons and Evenings of November 15 and 16.

NEW YORK VIEWS—The great Collection made by John D. Crimmins. Books, Maps, and Views, many of the greatest rarity. Now on Exhibition to the Sale Friday Afternoon and Evening, November 10.

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Autographs and Lincolniana Sale.

A valuable collection of autographic material and a collection of Lincolniana which approaches the Lambert and Burton collections in variety and importance will be sold at the Anderson Galleries Nov. 13 and 14, afts. and eves. The material, which is the property of a New York collector, is now on exhibition.

Sale of New York Views.

The remarkable collection of New York views and maps, made during many years by Mr. John D. Crimmins, is on exhibition at the Anderson Galleries and will be sold on the afternoon and evening of Friday next. The earliest view is that of Nieuw Amsterdam, 1655, and the copy of this very

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EXHIBITION CALENDAR FOR ARTISTS.

| | |
|---|---------------|
| Corcoran Gallery, Washington, D. C.—Sixth Exhibition of Contemporary American Oils. | |
| Opens..... | Dec. 17, 1916 |
| Closes..... | Jan. 21, 1917 |
| Entries by..... | Nov. 11, 1916 |
| Last Day for Receiving Works at the Gallery..... | Nov. 27, 1916 |
| Exhibition of Paintings and Sculpture of the Charcoal Club of Baltimore, Peabody Institute. | |
| Opens..... | Feb. 1, 1917 |
| Closes..... | Mar. 1, 1917 |
| Entries by..... | Jan. 15, 1917 |
| Last Day for Receiving Works..... | Jan. 20, 1917 |

scarce first issue is a very fine one. Many of the maps are extremely scarce, and the demand for these grows constantly. Some of the most interesting views are those of Broadway. Two or three of these are unique, and others are so rare that some collectors have never seen them.

Dramatic Collection to be Sold.

An interesting collection of dramatic material will be sold at the Anderson Galleries next Thursday afternoon. The first items in the catalog are portraits of distinguished men and women of the stage; these were formerly the property of the late A. M. Palmer. Following these are autograph letters of famous actors and actresses, including Barrett, Bernhardt, Booth, Coquelin, Cushman, Kellogg, Kemble, Jenny Lind, Macready, Patti and Robson. The remainder of the catalog is devoted to the entire collection of The Playhouse of Washington, D. C., a place long famous for its old playbills, portraits and other dramatic materials.

Sale of Autograph Letters.

Among the autograph letters to be sold at the Anderson Galleries on Wednesday afternoon next, is one by Count Frontenac. Any holograph letter by him is very rare, but this one is exceedingly interesting for its contents. Among the documents are some signed by Grolier, Margaret of Navarre, Marie Antoinette and Abraham Lincoln. Among the manuscripts are some by Ainsworth, Burroughs, Rodman Drake, Bret Harte, O. Henry, Colonel Roosevelt and Walt Whitman.

The F. R. Halsey Print Sale.

The opening session of the sale of the Americana from the important Frederic R. Halsey collection of prints, at the Anderson Galleries on Wed., resulted in a total of \$12,627. Mr. George D. Smith gave \$450 for a mezzotint, the Charles W. Peale portrait of Franklin, 1787, one of the five known copies. He also paid \$435 for Valentine Green's mezzotint of Gen. Nathaniel Greene, \$385 for the Tebner mezzotint of Franklin, one of two known copies; \$350 for Freeman's mezzotint "The Taking of Major Andre," \$275 for Graham's mezzotint of Samuel Adams, \$250 for the Savage-Edwin "Landing of Columbus," the same amount for the Freisehein aquatint of Comte d'Estaing, \$200 for Okey's mezzotint of Samuel Adams, and \$180 for the Watson-Scouler Gen. Simon-Fraser. Mr. C. H. Graff gave \$360 for Watson's mezzotint after Reynolds's, "Sir Jeffrey Amherst." Mr. Robert Fridenberg paid \$325 for the Faber-Phillips Governor Jonathan Belcher, and Mr. J. M. Clarkson the same amount for Rugendas' Franklin. Dr. A. W. S. Rosenbach gave \$235 for Janinet's Franklin. Mr. Fridenberg secured for \$180 Pelham's mezzotint of Rev. Charles Brockwell and for \$155 the McArdell-Hoare Capt. Gen. Arthur Dobbs. For the Pelham-Smibert mezzotint of the Rev. Henry Caner \$170 was paid. Mr. F. Meder gave \$130 for the Alix-Gros "Gen. Berthier." The Turner-Lane "Capt. Brooke of the Shannon" went to Mr. Max Williams for \$120.

The second session Thurs. produced \$17,937.50, which brought the total for the two evenings to \$30,564.50. Mr. Smith gave \$750

for Dubucourt's "Lafayette," \$450 for Brookshaw's "Paul Jones"; \$335 for a set of four Indian Kings, painted by Verelst and engraved by Simon, and \$315 for the Freeman-Stuart "Isaac Hull." Mr. Williams paid \$560 for the only known impression of a portrait of Joseph Warren; \$400 for a Charles Lee and \$360 for an Israel Putnam, all by unknown artists. Mr. Clarkson paid \$360 for Sir Peter Parker by Walker, after Roberts; \$290 for seven Indian Kings by Basire after Markham and \$260 for an Israel Putnam portrait.

McCurdy Library Sale.

The opening sale on Monday at the Anderson Galleries, of books from the library of Richard A. McCurdy, fetched \$3,135. Mr. Frederick W. Morris paid \$150 for a "Series of Fac-Simile Reproductions of William Blake's Original Publications," 11 Vols., London, 1884-88, all but two colored by hand. The limited issue was of 50 copies. Mr. F. W. Beardsley gave \$126 for Hugh Campbell's "The Case of Mary, Queen of Scots and of Elizabeth, Queen of England," London, 1825. Charles Scribner's Sons paid \$130, for the rare first edition of "Lorna Doone," London, 1869. Mr. Gabriel Weiss gave \$76 for an extra illustrated "The Life and Career of Major John Andre."

At the concluding session, Tuesday, \$6,950.50 was realized, making the total for the sale, \$10,085.55. Mr. L. M. Thompson gave \$455 for an extra illustrated copy of McMasters' "History of the United States." Mr. W. M. Dill paid \$385 for some pages of a Ms. by George Moore, for his "Memoirs of My Dead Life."

Mrs. J. Abner Harper Sale.

The Mrs. J. Abner Harper sale, at Silo's Fifth Ave. Galleries, was concluded on Oct. 27 when the watercolors, drawings, etchings and mezzotints were disposed of. The total of the evening was \$3,322.75. Mr. Gabriel Weiss gave \$230 for Howard Pyle's "Spring Blossoms"—drawing. S. Arlent Edwards' mezzotint in colors "The Countess of Mexford," brought \$122.50 and his "Duchess of Devonshire and Child" \$100. Mr. P. F. Maddigan gave \$112.50 for E. A. Abbey's drawing "To Be Merry." Howard Pyle's "Landing of the Pilgrims" fetched \$82.50. "On the Lagoon" a sketch by Joseph Pennell sold for \$2.50.

Sale of Warren Musical Library.

The sale of the Samuel P. Warren musical library, Oct. 26 and 27, at Anderson Galleries, resulted in \$2,465.20. Mr. F. W. Morris paid \$255 for a Mss. of a soprano aria by Mozart. He also secured for \$47 the Mss. of 19 Church music compositions by Leonardo Leo. The Vassar College Library gave \$55 for Dr. Chrysander's edition of the works of Handel and \$34 for a volume of Palestrina's compositions. Brentano's paid \$50 for William Combe's "The Wars of Wellington." Mr. E. Weghe obtained for \$45 a letter from Wagner to Tichatschek.

Sale of Rare Coins.

At a sale of rare coins, held by Thomas L. Elder, at 32 E. 23 St., on Oct. 28, a Utah \$20 gold piece of 1849 fetched \$450. The same amount was paid for Moffett & Co.'s

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\$10 California gold piece, 1852. Mr. H. Chapman, of Phila., gave \$385 for Augustus Humbert's \$50 California gold piece, 1851, and \$400 was paid for Mr. Humbert's \$20 gold piece, 1852.

NOTES OF THE DEALERS.

Mr. Hagop Kevorkian, formerly of the Persian Galleries of London, who opened galleries last winter at 653 Fifth Ave., closed the same some time ago and sailed for Paris, where he is buying Gothic statues. It is also reported he will soon go to London.

Mr. Martin Birnbaum, who has lately become associated with Scott & Fowles, is due to arrive this week from London, where it is reported he has made some important art purchases.

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